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## People Profile: Christa Easton

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## ILL=Illuminating Lessons Learned?

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## people profile

**BORN & LIVED:** Born: Midland, Texas. Lived: Midland and Houston, Texas; rural and Ann Arbor, Michigan; San Francisco Bay Area.

**EARLY LIFE:** I was the 8 going on 80 type. I attribute this to being allowed to watch *I, Claudius* when I was a child. I was also a total couch potato, which surprises people who know me now.

**FAMILY:** Mother, **Charlene Brinker**; Sister, **Lael Easton**; Brother-in-law, **Ted Askwith**.

**EDUCATION:** AB (Anthropology) and MILS, **University of Michigan**.

**FIRST JOB:** Sewing safety pins on the back of nametags at piece rate (employer, my mother). First faintly lucrative paid employment was as a waitress at the **Osceola Inn** in Reed City, MI. It's left me with a real appreciation for servers and a generous tipper. My first library job was at the **South Quad Residence Hall Library** at the **University of Michigan**. I'm still in touch with my boss from that job, **Cass Hartnett**, who's now a documents librarian at **University of Washington**.

**PROFESSIONAL CAREER AND ACTIVITIES:** Serials Librarian, **University of Houston**, 1992-1997.

A series of jobs culminating in Head of Acquisitions, **Stanford University Libraries**, 1997-.

Past Member-at-Large of North American Serials Interest Group (NASIG) and many years of program planning for the group. Current Member-at-Large of the ALCTS Acquisitions Section.

**IN MY SPARE TIME I LIKE TO:** Hike, eat, knit, putter around. Devoted exerciser who's proud to have worked out 315 days in 2003 (good record-keeping is basic to being a librarian).

**FAVORITE BOOKS:** *My Losing Season* **Pat Conroy**; *Bridget Jones's Diary* and *Bridget Jones: The Edge of Reason* **Helen Fielding**.

**PET PEEVES/WHAT MAKES ME MAD:** People who clip their nails on the train. Rude cell phone users. And, since I'm a Texan, people who go slow in the left lane.

**PHILOSOPHY:** [People] are disturbed not by things that happen, but by their opinion of the things that happen. - Epictetus (see pet peeves, above)

**MOST MEANINGFUL CAREER ACHIEVEMENT:** Converting **Stanford University Libraries'** serials control from 3x5 cards to online. This included sixteen months of software development with **Reggie Wallen** of **Stanford's Law Library** and **Jane Grawemeyer** at **Sirsi**. Three and a half years later we're catching lapsed titles, doing selective automated claiming, and displaying MARC holdings that our patrons actually use.

**GOAL I HOPE TO ACHIEVE FIVE YEARS FROM NOW:** Articulate and implement a meaningful role for acquisitions departments, staff, and values in the digital environment.

**HOW/WHERE DO I SEE THE INDUSTRY IN FIVE YEARS:** I see two paradoxical trends—a consolidated vendor industry, but a more heterogeneous publisher industry as e-publishing tools allow more entrants into the field. End-user driven publishing, such as **BEPress** (<http://www.bepress.com/>) and/or open archiving will have some traction, but the tenure system will prevent radical change in scholarly publishing models. As the profession grays, the lack of new entry-level positions in serials and acquisitions in the past decade will make filling jobs difficult.

### ILL as a model for digital acquisitions

As the head of acquisitions at a large research library, part of my role is to set the department's strategic direction in light of its mission to acquire and make accessible the material necessary to support the University's research mission. A dominant question at this time is the role that the department will play in the development and population of **Stanford's Digital Repository (SDR)**.

I enter this consideration with a department whose mission is broadened beyond acquiring materials with the addition of traditional cataloging functions such as cataloging and database maintenance. The lines between acquisitions and cataloging have blurred due to workflow reengineering,<sup>1</sup> but insight into cataloging has improved the work of acquisitions. Increased awareness of series improves our pre-order searching, creating **MARC** holdings for multi-volume sets has helped us work with the **MARC** holdings generated by check-in, and the standards of cataloging have whetted our appetite for acquisitions standards.

As acquisitions has learned from cataloging, the nature and context of interlibrary loan point out several areas for consideration in the future of acquisition of digital resources. My consideration of ILL's lessons for acquisitions are based on the literature of ILL, rather than on any one library's practice. My discussion does not include the acquisition of commercial digital works that are available under pre-existing license, but instead focuses on materials made available under copyright, and often only in print.

### Lesson 1—The “copy” in copyright

Acquisitions functions are rarely concerned with copyright since the majority of our purchases are of physical objects and governed by the doctrine of first sale. While we purchase these physical objects for their copyright-protected content, “transfer of the physical copy does not include transfer of the copyright to the work.”<sup>2</sup> Copyright appears as an issue only occasionally when we request microfilm reproductions or when we search to determine if a book is available on the market before creating a replacement copy for our collection.

As we acquire materials for the digital repository, copyright will be a concern in almost every case since inclusion in the repository implies reproduction, a right of the copyholder. It is simpler to list the cases where copyright will not be an issue—works in the public domain by default, such as government documents; work which is not copyrightable (perhaps because it is purely factual); and work for which rights are clearly ceded, perhaps through **Creative Commons**.<sup>3</sup> For all other works to be added to the **SDR**, library staff must determine if a given work is still under copyright and then take steps to ensure copyright compliance, as well as the often daunting task of locating the work itself.

In cases where a physical object is lent, ILL relies on the first sale doctrine in the same way acquisitions does, as the physical object is loaned. Because ILL is often accomplished through making a copy which is forwarded to the borrower, it is based on a more nuanced view of copyright than acquisitions has been in the past. Copying a work for a patron is expressly permitted under Section 108(d) of Title 17.<sup>4</sup> The broad outlines of the US Code have been supplemented by more specific guidelines of the **National Commission on New Technological Uses of Copyrighted Works (CONTU)**. These guidelines include suggested limits on borrowing from a single journal and record keeping practice to ensure these limits are not broken, and point to the two remaining lessons of ILL for digital acquisitions.

### Lesson 2—In certain circumstances, it is actually better to ask permission than forgiveness

Once the **CONTU** “suggestion of five” is reached, a library has some options it can select from to ensure it remains in the **CONTU** “safe zone.” These are: purchasing a physical version of the title; finding another version of the work that is not under copyright; obtaining it through a document delivery service that pays royalties to the copyright holder; or seeking permission directly from the copyright holder or via the **Copyright Clearance Center**.<sup>5</sup>

Placing copyrighted works into a digital repository immediately triggers some of the same issues as making multiple copies from a single journal. Copying a work for the digital repository may be a low risk if the library can show that the copy was

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